

M
117
.H56
S66
1940

M
117
1186
360
1140

PAUL HINDEMITH

SONATA

for Harp

(1939)



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For Clelia Gatti - Aldrovandi

Pedals: sibb mibe
dohc fahf
rebd solbg
laba

SONATA

I

Paul Hindemith

1939

Moderately fast (♩ about 92)

Harp

Handwritten numbers 1, 2, 3, 1, 2 above notes. Dynamics include *f*.

Handwritten numbers 1, 2, 3, 4 above notes. Dynamics include *p*. Pedal markings: + solbg, + simile, laha, laba, solbg.

Handwritten numbers 1, 2, 3, 4 above notes. Dynamics include *cresc.* Pedal markings: dohc, dohc solbg.

Handwritten numbers 1, 2, 3, 4 above notes. Dynamics include *mf*, *p*. Pedal markings: mibe, fahf sibb, laba.

pp 3 2 1 1 4 5

re b d 3 do# c 2 1 2

c# D4

No whist fluctuation

20- 2#s

more

3 2 1 3 2 1 1 2

24 + + + + +

E^b mf A^b

B^b

f

3 2 1 3 2 1 2 4

mib e lab a sib b do# c fa# f

11 4

1 2 3 1 4 3 2 1

A^b E^b B^b F#

decrease

la# a mi# e sib b fa# f

2# c 1 2 3 1 2 3

11 4

F# C#

do# c do# c fa# f do# c fa# f

37 $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ 2 2 $\frac{1}{3}$ 3#s Don't slow

do#c sol#g fa#f re#d re#d perdendosi - -

41 Quiet, rather free 4#s

sol#g re#d sol#g

46 Beginning anew 3b's

do#c mi#e sibb sol#g re#d fa#f laba

50 accel. 2 7 3 11b 6b's 2 4

re#d sol#g do#c fa#f fa#f

53 Holding Back 4#s mo - ren - do

do#c sol#g re#d laba mi#e

+ mibe + + simile laba

siḥ b laḥa

fa#f

rebd

fahf

Sibb
laba

solbg

mi be

$$\begin{array}{|c|c|c|c|} \hline 2 & 2 & 2 & 1 \\ \hline \end{array}$$

77 Broad

Handwritten notes: *f*, *fabf*

82 7b's

Handwritten notes: *ff*, *C4*, *F4*, *Fb*, *dobc*, *fabf*, $\frac{1}{3}$

87

Handwritten notes: *7b's*, *3*

92 7b's Tempo I^o in 3

Handwritten notes: *2 3 4 2 3 2*, *2 3 4 2 3 2 3*, *2 3 4 1 2 1*

97 7b's

Handwritten notes: *mf*, *p*, *rall*, *la ha*

8 Quieter

Handwritten musical score for 'Quieter'. The score is written on two staves, with the upper staff in treble clef and the lower staff in bass clef. The tempo is marked 'Quieter'. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations in blue ink include 'p' (piano), 'A6', 'C4', 'F4', 'd o b c', 'f a b f', 'l a b a', and 'd o b c'. There are also handwritten numbers and symbols like '4', '3', '2', '1', '3', '2', '4', '1', '2', '3', '4', '5', '6', '7', '8', '9', '10', '11', '12', '13', '14', '15', '16', '17', '18', '19', '20', '21', '22', '23', '24', '25', '26', '27', '28', '29', '30', '31', '32', '33', '34', '35', '36', '37', '38', '39', '40', '41', '42', '43', '44', '45', '46', '47', '48', '49', '50', '51', '52', '53', '54', '55', '56', '57', '58', '59', '60', '61', '62', '63', '64', '65', '66', '67', '68', '69', '70', '71', '72', '73', '74', '75', '76', '77', '78', '79', '80', '81', '82', '83', '84', '85', '86', '87', '88', '89', '90', '91', '92', '93', '94', '95', '96', '97', '98', '99', '100'.

[illegible]

Handwritten musical score for "The Rose Tree". The score is in 3/4 time, key of B-flat major, and tempo "Slowly". It includes a piano introduction and a vocal melody with lyrics. The piano part is in the left hand, and the voice part is in the right hand. The score is marked with dynamics like *pp*, *p*, and *mf*, and includes a "rehearsal" mark.

Pedals: sibb mibe
dohc fahf
rebd solbg
la ba

II

Lively (d. 80)

fabf

fa hf ————— fabf

rehd
fa hf

sibb ————— sibb

dohc

rebd

dohc
fabf

————— dohc
————— fa hf

dohc

f *mf*

dohc

dohc
fabf

laqa rebd laba

dohc
solbg

First system of musical notation. The treble staff contains a melodic line with many flats. The bass staff contains a bass line with a dynamic marking *f* and a chord label *fabf* below it.

Second system of musical notation. The treble staff continues the melodic line. The bass staff contains a bass line with a chord label *8va* above the staff.

Third system of musical notation. The treble staff contains a melodic line with a triplet of eighth notes. The bass staff contains a bass line with a triplet of eighth notes. Chord labels *dohc* and *fabf* are placed below the bass staff.

Fourth system of musical notation. The treble staff contains a melodic line with a triplet of eighth notes. The bass staff contains a bass line with a triplet of eighth notes.

Fifth system of musical notation. The treble staff contains a melodic line. The bass staff contains a bass line. Chord labels *solhg*, *fabf*, and *rehd* are placed below the bass staff.

First system of musical notation. The upper staff features a complex, rapid melodic line with many beamed sixteenth notes. The lower staff has a simpler accompaniment with chords and single notes. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Second system of musical notation. The upper staff continues the melodic line. The lower staff has a more active accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo). The syllable "la" is written below the first measure of the lower staff.

Third system of musical notation. The upper staff has a melodic line with some rests. The lower staff has a more active accompaniment. Dynamics include *f* (forte). The syllables "rebd", "la ba", "sol", and "fa" are written below the lower staff.

Fourth system of musical notation. The upper staff has a melodic line with some rests. The lower staff has a more active accompaniment. Dynamics include *mf* (mezzo-forte) and *p* (piano). The syllable "fa" is written below the lower staff.

Fifth system of musical notation. The upper staff has a melodic line with some rests. The lower staff has a more active accompaniment. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte).

mf *f*

la ha

p *gliss.*

laba ——— la ha sol ha sol ha do ha mi ha

ff *mf*

mi ha fa ha sol ha laba sol ha do ha fa ha la ha

p

— laba fa ha

pp 1

la ha ——— laba

III

LIED

Ihr Freunde, hänget, wann ich gestorben bin,
die kleine Harfe hinter dem Altar auf,
wo an der Wand die Totenkränze
manches verstorbenen Mädchens schimmern.

Der Küster zeigt dann freundlich dem Reisenden
die kleine Harfe, rauscht mit dem roten Band,
das, an der Harfe festgeschlungen
unter den goldenen Saiten flattert.

“Oft” sagt er staunend, “tönen im Abendrot
von selbst die Saiten leise wie Bienenton:
die Kinder, hergelockt vom Kirchhof,
hörtens, and sahn, wie die Kränze bebten.”

(L. H. Chr. Hölty)

SONG

O my friends, when I am dead and gone,
Hang the little harp there behind the altar
Where on the wall the shimmering half-light catches
The funeral wreaths of many a departed maiden.

Then the good sexton will show the little harp
To visitors, stirring it to sound
As he touches the red riband that hangs from the harp
And floats beneath the golden strings.

"Often," he says in wonder, "at sunset,
The strings unbidden murmur like humming bees:
The children, called hither from the churchyard,
Have heard it, and seen the wreaths a-quiver."

Very slow (♩ about 60)

Pedals:	
si ^b b	mi ^b e
do ^b c	fa ^b f
re ^b d	sol ^b g
	la ^b a

5/4

mf

p

dohc dohc dohc sih b mihe solhg solhg dohc laha faff reh d

3

mf

p

12/8

rebd solhg laba mibe dohc sibb solbg fahf dohc fabf

A musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp). The key signature is indicated by a single sharp (F#) on the treble staff. The time signature is 4/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a steady eighth-note pattern. The score includes a repeat sign and a first ending. The lyrics 'The Rose Tree' are written below the bass staff. The score is numbered 15 in the top right corner.

15
8

dohc — dohc fabf sibb laha dohc

solhg — solhg dohc laha sibb solhg fabf dohc

solhg dohc fabf

fabf fabf

solhg dohc fabf

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